



Cleveland Art



November 2008 The Cleveland Museum of Art Members Magazine

From the Director

Deepest thanks to all those who have supported the museum during the renovation and expansion

Dear Members,

As the museum offers *Artistic Luxury: Fabergé, Tiffany, Lalique* in a new gallery in the recently completed east wing and continues to welcome visitors to the gloriously restored 1916 building, this is an appropriate time to pause for a moment and thank all those who support this institution and make our work possible.

It is especially apt for us to do so now because we have passed the halfway point of the comprehensive renovation and expansion that began in 2005, and it is possible to see material proof of what was once merely a promise. What will take seven years of construction to complete was much longer in the making, stretching back to the mid-1990s and the facilities master plan developed under the leadership of Robert P. Bergman. The project took on definitive form with the appointment of Rafael Viñoly as our architect during the tenure of my predecessor, Katharine Lee Reid.

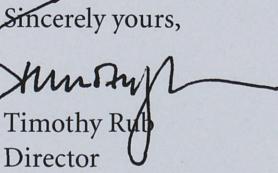
With all of the changes—in the leadership of the museum, in the economy, and in the fortunes of our city—that have occurred during this process, what has remained constant is the belief of this community in the transformative power of the arts and the commitment of our donors to the Cleveland Museum of Art.

While our work is far from done, the amount that has been contributed thus far for our capital project—\$204 million towards a total estimated cost of \$350 million—is impressive and unprecedented not only for the museum but for any cultural institution in Ohio. Special mention should be made of the generosity of our own trustees, who contributed more than half of this amount. Perhaps even more encouraging has been the support of many new friends who recognized the importance of this project and responded generously. Their decision to help has persuaded me that this institution is recognized and appreciated as an integral part of this city and region and vital to the future of both.

We are fortunate to have so many friends helping us with our capital campaign and contributing generously, year after year, to our annual fund. They are the lifeblood of the museum and embody the spirit of philanthropy that has made Cleveland such a special place. I am delighted to recognize them and hope that you'll review the section of this issue in which they are listed.

I also hope that you'll make a point of seeing *Artistic Luxury: Fabergé, Tiffany, Lalique*, and of encouraging others to see it too.

Sincerely yours,


Timothy Rub
Director

What's Happening

● Members Shopping Days

November 14–16

Mark your calendars for the semi-annual Members Shopping Days at the CMA, including the *Artistic Luxury* store (some exclusions may apply). Enjoy a special 25% member discount on our great selection of unique gifts, including art books, lovely jewelry, and unusual note cards.

Discount applies to regular priced merchandise only. No discount on already reduced items. See a store representative for details.

● Give the Gift of Membership

This holiday season, share the treasures of the Cleveland Museum of Art by giving a CMA membership. Now through January 7, 2009, CMA members save 20% on the purchase of new gift memberships up to the \$100 Classic level. Call 216-707-2268 to purchase your gifts today or visit www.clevelandart.org/member.

Valid on the purchase of new memberships only. Cannot be used to renew an existing membership or for a person within an existing membership household. No other discounts or promotions can be combined with this offer, including Cash in Your Tix. Discount available on memberships valued \$100 or less. Offer expires January 7, 2009. Memberships must be purchased by December 19 to guarantee delivery by December 25.

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Calling All E-mails!

Get on our list by e-mailing membership@clevelandart.org. The museum does not sell or trade your e-mail address to other organizations.

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Meet Griffith Mann

The recently appointed chief curator brings experience as a curator, educator, and scholar as well as firsthand familiarity with Cleveland's collection



The museum's new chief curator, C. Griffith Mann, has been here before—and not just as a visitor. "I worked here as a Getty Intern during the last year of Evan Turner's directorship," he recalls. "The museum had been awarded a grant to reinstall its Renaissance and Baroque galleries. I worked on the tail end of the audience research connected to that project and on some of its associated programs. I stayed on during the first year of Bob Bergman's directorship as an NEA [National Endowment for the Arts] intern in education, presenting gallery talks, leading school groups, and working with adult and student classes. I also worked with a number of curators who are still here—Jane Glaubinger, Bill Robinson—putting together small exhibitions. It was here, in the presence of these wonderful collections, that I decided to pursue a graduate degree in art history."

To his bachelor's degree in history and art history from Williams College, Mann then added a master's and doctorate from Johns Hopkins, this time specializing in medieval art. In 1999 he took a position at the Walters Art Museum in Baltimore,

where he eventually rose to the position of director of the curatorial division. When the opportunity of the Cleveland position arose, it was a natural step, given his experience at the Walters and deep familiarity with Cleveland and its collections.

"What brought me back was a combination of understanding firsthand the quality of the collection and the attraction of participating in this extraordinary moment in the museum's history," he says. "It's a rare opportunity to be able to help shape something that is global in reach and at the same time so meaningful locally. One of the powerful things about art is its capacity to forge one's sense of sympathetic imagination: a museum can be a place where people not only come together, but also see the world through someone else's eyes or travel to distant times and places."

An intrinsic characteristic of any encyclopedic museum is that the range of cultures and times represented in its collection is far broader than the experience or background of any potential visitor could ever be, so people are always looking at unfamiliar objects. Mann sees this as both a challenge and an opportunity. "To help someone in Cleveland in 2008 understand Cambodian sculpture from the seventh century, you have to figure out what points of entry might open up an unfamiliar subject—perhaps the function of a piece, or the materials used, or its historical context. Technology can even be a way in. To take another example, the rise of *plein-air* painting in the 19th century had a lot to do with the railroads providing artists with access to the countryside, and with the invention of little flexible tubes that could contain paint."

Sometimes these connections can be made through music or performing arts. "There is a vital synergy between the performing arts and the visual arts, with strong points of connection," Mann says. "As we've seen with the recent expansion of our performing arts programs around the city, music and performance can bring the museum to the community in exciting ways, and we look forward to exploring how the visual and performing arts can enhance each other at the museum."

Few museum expansion projects entail the complete reinstallation of the entire collection, but this one does, and Mann sees that as a chance to help the museum become meaningful to more people. "We have to begin these conversations early enough that we can meld our own deep knowledge about art with an understanding of the various points of entry we can create into the collections," he reflects. "It comes down to listening to what people say. We have to be able to learn from those who have sustained the museum so well over its history and also from those who have not participated as much. Thankfully, we start with this extraordinary collection. The fun part is then figuring out how to combine the extraordinary with the familiar—and include some surprises as well." ■



In 1994, reader Griff Mann joined then-Curator of Musical Arts Karel Paukert and lutenist Kenneth Bé in presenting a Garden Court recital.

Lisa Simmons, Curatorial Assistant

Susan Bergh, Associate Curator, Art of the Ancient Americas

A South American Bestiary

Objects from the ancient Andes prompt reflections on the meaning of animal imagery



Mastiff Bat Vessel, AD 50–200 (North Coast, Central Andes, Moche people; ceramic and slip; 18.4 x 17.7 x 15.8 cm; John L. Severance Fund 2005.6). The bat is probably of the *Molossidae* family, *Eumops* genus, known popularly as mastiff or bonneted bats. They are also referred to as free-tailed bats, after the bony tail that here is poised between the large feet.

Animals often appear in the art of the natives who inhabited the American continents before Columbus's momentous travels, which catalyzed the last of Europe's great encounters with an unknown Other, and the first of Native America's. Reconstruction of the complex cultures lost after that epochal meeting is in the hands of modern scholars; native people left no extensive written records, certainly none that tell the meanings of the animal imagery on which pre-Columbian artists lavished their talents. It is clear, however, that natives conceived the human and animal worlds to be intimate in ways that are foreign today. And they used animals, which they likely invested with spirits and power, to express ideas about the human and natural worlds as well as the cosmos.

One way of trying to recover meaning is to define facets of animals' natural history that may have loaned themselves to symbolic expression. We do so here for three new ceramic acquisitions from the ancient Andes (now Peru and neighbors). All are from the north coast, a desert well-watered by rivers that flow down from the nearby highlands.

A wonderfully observed bat, perhaps shown at the instant before its wings open to take flight, comes from the Moche,



Vessel with Peccary, 500–200 BC
(North Coast, Central Andes, Cupisnique people; ceramic; 17.8 x 12.7 x 11.43 cm; The Jane B. Tripp Charitable Lead Annuity Trust 2008.33). The peccary belongs to the *Tayassuidae* family, of which there are three extant species. This peccary is probably either the collared variety (*Tayassu tajacu*), which is the smallest and has the widest geographical range of the three, or the white-lipped type (*Tayassu pecari*). Both are common to the Andes.

who were masters of capturing the dramatic peak of activity. To launch itself, this bat—likely a mastiff bat, so-called after its dog-like face—must drop from a height to allow its wings to gain lift. Thus it is an excellent climber. Once airborne, it is noted for fast flight in open spaces, and hunts its insect prey from just above ground to the level of treetops, the zone of human activity. Another human trait is the upright gait it can adopt on the ground. The bat, then, is naturally anomalous: it flies like a bird, but has no feathers and also climbs; it is furry and has a dog's face, but is not canine; and, although hardly human, it walks upright and, further, can grasp its food in thumbed "hands" and usually gives birth to one infant at a time, which it nurses at the breast.

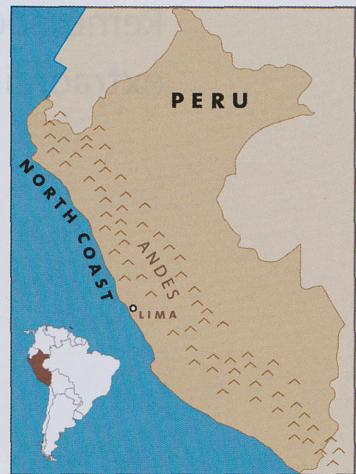
These associations with different genera may have led the Moche to regard the bat as a mediator among realms, as some modern South American natives do. In later Moche times, bats with fully human limbs are often shown carrying ceramic vessels, which may have funerary associations, or sometimes wielding knives and human heads. In other words, bats may have been seen to mediate the interface between life and death, a role perhaps reinforced by their nocturnality. More research, however, must be conducted to sort out the nuances of meaning that the Moche assigned to bats, nuances that may have varied through time and according to the type of bat represented.

The permeability of the boundary between humans and animals is clear in another Moche vessel modeled in the form of a dignified, handsome white-tailed deer (or human) that takes on the features of a human (or white-tailed deer). The meaning of species-blending in Moche art is unknown, but worldwide such incongruity commonly marks the mythical or supernatural. Deer appear fairly frequently in the elaborate scenes that Moche artists painted on vessel chambers, where the cervid's large ears are not only shaped like leaves, but also drawn with leaf-like ribs and veins. In these vignettes, in which humans often hunt the deer, trees frequently surround the animals and antlers sometimes tangle in leaves and branches.

The connection with plant fertility may arise from the deer's pesky habit of feeding on crops, or perhaps especially from the antlers, which, like plants, have a branching structure and a growth cycle. However, as one scholar has remarked, the fertility association is far from straightforward, since the tree with which deer are often depicted is *Anadenanthera colubrina*, the seeds of which have medicinal and psychotropic uses among modern-day natives. Also to be explained are this deer's tongue, which, like its hunted counterpart's, lolls from the mouth as in death, and the objects that the deer holds: a container, a spatula with its top broken off, and a small bag, all commonly identified as accoutrements of a coca-leaf chewing rite that had important social and religious functions. However, instead of material used for coca-chewing, perhaps the deer's container holds *A. colubrina* seeds or snuff.

A pig-like peccary appears between the finely burnished base and stirrup-shaped spout of a darkware vessel of the pre-Moche Cupisnique people. Peccaries, however, do not seem to have lived in the extreme desert environment of Peru's north coast, instead preferring the relative abundance of the eastern tropical lowlands and eastern slope of the Andes. That this quadruped appears on a coastal vessel suggests interregional communication, as do the heads of supernatural creatures incised on the base. These are in the style of Chavín, a powerful religious center on the eastern slope that exerted influence on the north coast and elsewhere. The peccary's posture, prone with legs bound, implies that it may be a sacrifice to the glaring supernaturals that surround it. Indeed, the peccary is a major food source for the Andean carnivores on which the fanged heads may be based, the ferocious jaguar and puma, or the caimans (alligators) that lurk at watering spots along riverbanks.

The peccary employs a conspicuous defensive arsenal that includes javelin-sharp canine teeth that it clashes together when it wishes to menace, a hide that compares to a porcupine's, and two-toed hooves. The body culminates in a long snout, a sensitive detector of the below-ground nuts, roots, and tubers on which it feeds. The peccary's foraging habits—head perpetually tilted towards the earth and snout snuffling the loamy soil to detect subterranean food—may have tied it to notions of fecundity and regeneration. That peccaries are ripe symbols of fertility is further suggested by the fact that, although they bear young year-round, birthing seems to peak during the rainy season. Indeed, the bulging belly of this small beast may suggest pregnancy, an idea supported by the somewhat phallic shape of the spout that rises from the supine animal. ■■■



*Deer-Headed Figure Vessel, AD 50–650 (Central Andes, Moche people; ceramic and slip; 25.4 x 15.2 x 26 cm; Jo Hershey Selden Fund 2008.1). The deer most commonly depicted in the art of the Moche is likely the white-tailed deer, *Odocoileus virginianus*.*

RESEARCH

Natural history research was conducted by Lisa Simmons (the peccary and deer), who co-authored this article, and CMA staffer and Case Western Reserve University student Elizabeth Saluk (the bat). All of us consulted the publications of Elizabeth Benson and, for the deer, Christopher Donnan.

The galleries of Ancient American art, where these works will be displayed, are scheduled to open in 2012 in the new north building.

“Saint Muriel”

Remembering Muriel Butkin and her extraordinary legacy

On August 7, 2008, the museum lost one of its greatest donors and benefactors, Muriel S. Butkin. Mrs. Butkin was a passionate collector of French 18th- and 19th-century drawings. Many museum members will recall that in 2001 a selection of highlights from her collection, *French Master Drawings from the Collection of Muriel Butkin*, was exhibited at the Cleveland Museum of Art (and later at the Dahesh Museum of Art in New York). A companion book illustrates that collection and discusses key works.

Thanks to Mrs. Butkin and her late husband, Noah, who together amassed an extraordinary collection of French drawings and paintings over a period of more than 30 years, numerous important gifts have shaped the overall character of French art at the museum and enriched our holdings immeasurably. Now, upon her death, that generosity continues. In her trust, Mrs. Butkin named the Cleveland Museum of Art the primary beneficiary of her estate by giving our curators the right to select any and all objects from her extensive collection of paintings, oil sketches, drawings, sketchbooks, sculpture, and decorative arts. Those objects not selected for acquisition will be sold for the museum's benefit. These funds, in addition to the remainder of the bequest, which generously includes the bulk of her estate and her lovely home, will support the future of the museum.

Mrs. Butkin's highly personal collection of more than 450 drawings—primarily by artists typically categorized as “academic”—reveals an eye for quality honed by a remarkable woman whose taste preceded her times by several decades. Displaying a preference for figure studies, portraits, animals, interiors, and mythological subjects, she acquired highly worked, carefully wrought sheets by well-known artists such as François Boucher, Rosa Bonheur, and Jean-François Millet. At the same time, she assiduously collected drawings that afford insight into the artistic methods of painters and sculptors such as Anne-Louis Girodet, Edgar Degas, Mary Cassatt, and Auguste Rodin.

Another important aspect of her contribution to the Cleveland arts community was her deep commitment to education, specifically to Case Western Reserve University and its joint program in art history with the museum. Professor Edward Olszewski shares his thoughts:



The painting and drawing illustrated here are just two of the many significant works in Muriel Butkin's bequest to the museum.



Gustave Caillebotte (French, 1848–1894). *Portrait of a Man*, 1880. Oil on canvas

A generous supporter of the museum, Mrs. Butkin was also a board member for the Western Reserve Historical Society and the Snite Museum of Art at the University of Notre Dame, and a donor to the Cleveland Orchestra and the Cleveland Play House, among other local arts institutions.

In addition to her eye for quality in art objects, Muriel had a sound understanding of the importance of art historical research and scholarship. She supported our graduate programs in art history at Case Western Reserve University with funding for conferences and symposia, with book subventions for faculty, and with doctoral fellowships over a 20-year period to support research travel for student dissertations mentored by Professors Gibson, Gamboni, Helmreich, and myself.

Ten of our Ph.D. students were Butkin Fellows. One christened her "Saint Muriel," and her Fellows would often gather for dinner on June 21, the longest day of the year (and the shortest night, honored by her beloved French with music and parades), to celebrate what they had identified as "Saint Muriel's Day," with her as their guest when her health permitted. Her Fellows have gone on to curatorial positions at museums in the United States and Canada. Muriel was a rare collector, modest and generous in her largesse. She will be sorely missed. ■■■



Edgar Degas (French, 1834–1917). *Four Studies of the Head of a Young Italian Woman*, 1856. Graphite on gray wove paper. Degas was Mrs. Butkin's favorite artist.



Thanks

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*deceased July 1, 2007 – June 30, 2008

Artistic Luxury Exhibition Tours

See highlights of the exhibition on Tuesdays and Sundays at 1:30 with exhibition ticket. Meet at exhibition entrance.

Guest Lectures

National and international speakers give greater context to the exhibition.

Dale Hilton

Director, Distance Learning
Sunday, November 2, 1:30

Pillars of Society: Founders of the CMA

Janet Zapata

19th-century jewelry specialist
Wednesday, November 5, 6:30
Before Lalique and Tiffany: Jewelry Design, 1850–1900

Joan Rosasco

Lalique specialist
Wednesday, December 3, 6:30
Who Wore Them? Lalique and His Clients

Jeannine Falino

Tiffany specialist
Sunday, December 14, 2:00
A Tale of Two Tiffanys

Lecture Course

Artistic Luxury: Fabergé, Tiffany, Lalique

Wednesdays, November 5 and 12, 10:30–11:30

This series introduces the three greatest jewelry and luxury goods designers at the turn of the 19th century, whose creations came together at the 1900 world's fair in Paris. Please register at least three days prior to the beginning of class (may be canceled without sufficient registration). \$25, CMA members \$18.

Nov. 5 Louis Comfort Tiffany
Nov. 12 René Lalique

All-Day Exhibition Program

A Day of Luxury

Enjoy lectures and tours that complement the exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*.

All-day seminar, Friday, October 31, 10:00–4:30; repeated on Saturday, November 8.

\$135, CMA members \$100. Fee includes lunch and parking.

10:00 Welcome and coffee

10:30 Lecture: *Introduction to "Artistic Luxury: Fabergé, Tiffany, Lalique"*

11:30 Audio tour: *Artistic Luxury: Fabergé, Tiffany, Lalique*

12:30 Lunch

2:15 Lecture: *The House of Fabergé*
3:45 Lecture and tour: *The Gem Collection at the Cleveland Museum of Natural History*

Family Day

Bask in the Luxury

Sunday, November 30, 1:00–4:00

Drop-in, hands-on workshops for the whole family include two free art projects: *Wild and Wonderful Windows and Baubles, Bangles, and Bling*. Family tour of the exhibition (ticket required) at 2:00. All ages welcome!

Artist's Dialogue

Marjorie Williams and Stephen Harrison with John Paul Miller

Wednesday, December 17, 6:30

This discussion, led by museum staff members with local jewelry designer John Paul Miller provides a unique opportunity to hear from renowned local artists whose work is directly influenced by the masters featured in *Artistic Luxury*.



The Adams Vase, 1893–95. Tiffany & Co., Paulding Farnham, designer. Gold, amethysts, quartzes, spessartites, tourmalines, freshwater pearls, enamel. The Metropolitan Museum of Art. Gift of Edward D. Adams

Highlights Tours

Old Friends in New Spaces

Thursday, Friday, and Saturday at 1:30 in the 1916 building. Meet in the lower education lobby.

Art in Focus Talks

Wednesdays through November 19, 1:30

Free 45-minute talks on a single work of art or theme in the newly opened permanent galleries. Meet in the lower education lobby.

Nov. 5 *Influence of Asian Art in European and American Painting*

Nov. 12 *British Views: Constable and Turner*

Nov. 19 *A Beauty from the Gilded Age: Sargent's Portrait of Lisa Colt Curtis*

Talk and Panel Discussion

Revisioning Race: The Power of Images

Sunday, December 7, 2:30–3:30

Explore representations of race in this special event which includes a public presentation and panel discussion followed by a self-directed gallery stroll. Planned to complement the Cleveland Museum of Natural History's exhibition *Race: Are We So Different?* Dale Hilton, director of distance learning, introduces images in the CMA collection that depict images of race. Cleveland State University's Dr. Regennia N. Williams then moderates a panel discussion that will be opened to the audience for comments. Visit the galleries after the program for more viewing and your own discussions.

Wade Chapel Tours

Saturdays, November 15, December 13, and January 10, 2009, 2:00
Lake View Cemetery, 12316 Euclid Avenue, Cleveland

Take advantage of these free special tours of a Louis Comfort Tiffany masterpiece just down the road from the museum on Euclid Avenue. Meet at the Wade Chapel in Lake View Cemetery. Call 216-707-2656 to register at least three days prior to each tour. Limit 45 per date.

Art to Go

Note to teachers: Let your class see and touch amazing works of art up to 4,000 years old. In this fee-based program, museum staff and trained volunteers visit classrooms, libraries, and community centers to teach students and adults using objects from the Education Collection. Lessons support state standards and appeal to multiple learning styles. A list of topics, previsit materials, and registration information are available on our web site; click on "Educational Programs" and "For Schools and Teachers." An online calendar lists availability. Presentations run 40 to 50 minutes and are scheduled Monday through Friday, 9:30–2:00. Multiple presentations can be scheduled in one day. Contact Alicia Hudson Garr for more information at 216-707-2163, or call Alice Barfoot to schedule at 216-707-2459.

Educators Academy

Teacher Open House

Wednesdays, November 12, 2008 and February 4, 2009, 5:30–8:30

New 1916 Galleries, including the Armor Court, Colonial and Gilded Age American art, and Dutch, British, and French art. The 2008–09 free teacher open house series lets you discover special exhibitions and new galleries, explore innovative ideas, and connect museum experiences with your curriculum. Questions? E-mail EducatorsAcademy@clevelandart.org.

School Tours

Docent-led tours of our reopened 1916 building introduce students to art as integral to the human experience. Free; first-come, first-served. Complete the registration form on the web site or direct inquiries to Alice Barfoot at abarfoot@clevelandart.org or 216-707-2459.

Talks to Go

Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

Jewelry Making for Teens

Get Wired!

2 Sundays, November 2 and 9, 2:00–3:30

Learn how to use basic tools and techniques such as wire wrapping, chain making, and beadwork to create your own fun and unusual pin, necklace, bracelet, or earrings. \$40 for the two-session class. Open to ages 12–18. Limit 12; advance registration required. All materials provided.

Winter Museum Art Classes

Members Registration Begins

November 29

Winter session is 6 Saturdays, January 10 to February 14, 2009.

Families Learning Together

Luxurious Creations

2 Sundays, November 2 and 9, 2:00–3:30

Whether you are 5 or 105, enjoy learning about art in the museum by making art in a variety of media. This two-session class provides a deeper level of understanding of the *Artistic Luxury* exhibition through gallery visits, discussion, and hands-on learning. A different project each week focuses on the fantastic, lavish creations of Fabergé, Tiffany, and Lalique. \$20 per person for the series. All children must be accompanied by an adult. Limit 20; advance registration required.

Holiday Lecture

Season of Light

Wednesday, December 10, 6:30

Celebrations of holidays such as Christmas, Hanukkah, and Diwali fall during the early winter months and often make use of light. Lorain County Community College professor of religion Cheryl Piper teams up with the museum's Dale Hilton to explore these traditions using objects from the CMA collection.

Winter Lights Lantern Festival and Holiday CircleFest

Lantern Making Workshops

Community Arts Artistic Director Robin VanLear and her staff lead a series of workshops on batik lanterns, November 7–23. Attend as many sessions as needed; most lanterns require 3 or more sessions. Fridays 6:00–8:30 and Sundays 2:00–4:30. Individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Children under 15 must register and attend with someone older. Call 216-707-2483 to register or for more information.

Winter Lights Lantern Festival and Holiday CircleFest

See installations and displays, including the *Environment of Lights* artist installation on Wade Oval, on view from Friday evening, December 5, through Sunday, December 14. Events on Sunday, December 7 from 1:00–6:00, including lantern-making and procession, are part of UCI Holiday CircleFest. See the December magazine for a full listing of activities.

Volunteers are needed the week of December 1 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Services at 216-707-2593.

Now is the time to create your own subscription package
Subscribe to all 21 shows, save \$133; 11 to 18 shows, save up to \$90; 4 to 10 shows, save up to \$30.



The Calder Quartet (November 19)

VIVA! & Gala Around Town

Witness the World

"Superb soloists and ensembles."

—The Plain Dealer

From new-wave klezmer to the opulent and decadent music of the early 20th century to the contemporary sounds of Thomas Adès, this month brings three acclaimed performances to the series that's "so good, it's enough to make you forget about the high cost of gas" (Elaine Guregian, *Akron Beacon Journal*). Tickets available through the CMA box office by calling 1-888-CMA-0033 or online at www.clevelandart.org/tickets.

For full series details, including directions and parking information, visit www.clevelandart.org/viva.

These programs made possible in part by

The Ernest L. and Louise M. Gartner Fund
The P.J. McMyler Musical Endowment Fund
The Anton and Rose Zverina Music Fund

Promotional support provided by Cleveland.com.

David Krakauer and Klezmer Madness!

Saturday, November 1, 7:30
Cleveland Museum of Natural History

"A treasure not to be missed."
New York Times

While firmly rooted in Jewish tradition, Krakauer hurls klezmer music into a new creative era. His music simultaneously reaches out to those who remember "yesterday's" klezmer and to the world music enthusiasts of today. \$34, CMA members \$32.

Artistic Luxury: Music of Opulence and Decadence around 1900

With Antonio Pompa-Baldi, piano
Wednesday, November 12, 7:30
Severance Hall

The celebrated pianist is joined by special guests Emanuela Friscioni and the Cavani Quartet to present a program of late Romantic works by Ravel ("La Valse"), Debussy (Petite Suite), Arenski (Suite for two pianos), and Fauré (Piano Quintet, no. 1, op. 89). Presented in conjunction with the museum's special exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*. \$34, CMA members \$32.

Pre-concert talk with Antonio Pompa-Baldi and Stephen Harrison, Curator of Decorative Art and Design, 6:30.



Klezmer Madness (November 1)

Calder Quartet

Wednesday, November 19, 7:30
Plymouth Church of Shaker Heights, UCC

"The Calder's sound is American—big, bold, firm, clean." —*Los Angeles Times*

With its insightful pairings of the traditional and the contemporary, the dynamic young players of the Calder expand the boundaries of chamber music. Their program includes Thomas Adès's *Arcadiana*, Mozart's Quartet in C, K. 465 ("Dissonant"), and Terry Riley's *Cadenza on the Night Plain*. \$29, CMA members \$27.

COMING NEXT MONTH: MESSIAEN CENTENARY

The museum joins the world in celebrating the 100th anniversary of the birth of the great French composer Olivier Messiaen. Featured works include *Quartet for the End of Time* (Dec. 3 and 6), *Vingt regards sur l'Enfant-Jésus* (Dec. 10), and *Des Canyons aux Étoiles* (Dec. 13).

Aspects of Artistic Luxury

Films that intersect, in one way or another, with objects in the current *Artistic Luxury* exhibition—or with the era during which the pieces were created. Each program \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Paris 1900

Sunday, November 2, 1:30

Directed by Nicole Védrès. This documentary limns the life of Paris and its inhabitants during “La Belle Époque” (1900–1914), beginning with the completion of the Eiffel Tower and the Paris Exposition of 1900. (France, 1947, b&w, subtitles, 16mm, 79 min.) *Special thanks to Delphine Selles, French Cultural Services, New York.*



The Adventures of Prince Achmed

The Adventures of Prince Achmed

Wednesday, November 5, 7:00

Directed by Lotte Reiniger. A Middle Eastern prince tries to foil the plans of an evil sorcerer in the world's first feature-length animated film, composed of exquisite cut-out silhouettes and hand-colored backgrounds. Inspired by *The Arabian Nights*, the film shows the influence of Eastern shadow puppets and Art Nouveau. (Germany, 1926, color-tinted b&w, silent with recorded music and English subtitles, 35mm, 65 min.)

U.S. PREMIERE!

Klimt (Director's Cut)

Friday, November 7, 6:30
Saturday, November 8, 1:30
Sunday, November 9, 1:30

Directed by Raul Ruiz, with John Malkovich and Saffron Burrows. The life of Austrian Art Nouveau painter Gustav Klimt—condemned and celebrated for his decorative, sensual paintings—is visualized in this ravishing, phantasmagorical portrait. We present the U.S. premiere of the “director’s cut” of *Klimt*, 33 minutes longer than the previously released “international version.” New print! Adults only! In English. (Austria/France/Germany/Britain, 2006, color, 35mm, 130 min.) *Special thanks to Ricki Oelmark, epo-film, Vienna.*

Proteus

Wednesday, November 12, 7:00

Directed by David Lebrun. This dazzling, multi-award-winning documentary (with animated segments) explores the 19th century's fascination with the undersea world (the “outer space” of that era). The film's central figure is biologist and artist Ernst Haeckel (1834–1919), whose many elegant, detailed sketches may have inspired Art Nouveau. (USA, 2004, color, 35mm, 60 min.) Preceded at curtain time by Jon Story and Antony Zaki's 28-min. *Against Nature* (Britain, 2005, DVD), an adaptation of Huysmans's “decadent” 1884 novel *À Rebours*.



Klimt

Angels and Insects

Friday, November 21, 6:45

Directed by Philip Haas, with Mark Rylance, Kristin Scott Thomas, and Patsy Kensit. This brooding period piece, set in 19th-century England, tells of a poor naturalist who is hired to catalogue an insect collection belonging to a wealthy aristocrat. But the strangest specimens found at his employer's lavish country estate are all human. From an A. S. Byatt novel. Rated R. (USA/Britain, 1995, color, 35mm, 116 min.)

Nicholas and Alexandra

Sunday, November 23, 1:00

Directed by Franklin J. Schaffner, with Michael Jayston, Janet Suzman, and Tom Baker. The turbulent final years of Russia's Romanov dynasty are impressively visualized in this lavish, thoughtful historical epic that reawakened interest in the Tsarist era. 35mm studio archive print! (Britain, 1971, color, 35mm, 183 min.)

Ninotchka

Sunday, November 16, 1:30

Directed by Ernst Lubitsch, with Greta Garbo, Melvyn Douglas, and Bela Lugosi. A severe, no-nonsense Soviet agent sent to Paris to supervise the sale of some valuable jewels for her government falls for a debonair Western playboy who represents everything she hates. “Garbo laughs” in this celebrated comedy co-written by Billy Wilder. (USA, 1939, b&w, 35mm, 110 min.)

Salome

Wednesday, November 19, 7:00

Directed by Charles Bryant, with Alla Nazimova. Herod's stepdaughter dances for the head of John the Baptist in this lavish silent version of Oscar Wilde's scandalous stage play. Produced by the film's star, a Stanislavsky-trained Russian stage actress, the film has florid sets and bizarre costumes inspired by Aubrey Beardsley's illustrations for the play's original English edition. Restored version! (USA, 1923, color-tinted b&w, silent with recorded music, 35mm, 74 min.)



Against Nature

What to Expect

Please remember that the south entrance closed for the season on October 31, so follow the Art Detour from the north lobby and parking garage to get to the open galleries.

Café and store up and running in north lobby area

The museum café, with a revised menu of convenient options, has moved to the old special exhibition space, to the left as one enters the north lobby. The store, restocked with fresh new merchandise for the fall, is in a temporary site just beyond the information desk. We apologize for the unexpected delay in moving these two facilities to their new homes.

Next big milestone

East wing special exhibition space is open with *Artistic Luxury: Fabergé, Tiffany, Lalique*.



Parking

Stay warm and dry! All museum parking is consolidated in the expanded garage, accessible by way of Jeptha Drive at the northeast corner of the museum (down the hill to the right as one faces the Breuer building). You can enter the museum from the garage without going outside.

Conservator Paula Hobart examines a mirror by Felix Bracquemond with relief design by Auguste Rodin in preparation for the work's inclusion in *Artistic Luxury*.



Visit one of the region's premier collections of contemporary art and see works like this installation by Vik Muniz, *Cleveland Clouds* (1994, fiberglass, Progressive Art Collection).

Members Tour

See the Progressive Art Collection

Thursday, November 6, 4:00

Join us for a tour of the art collection at Progressive Insurance's headquarters in Mayfield Village. Comprising more than 6,500 works of art, this famous private collection is the brainchild of Peter B. Lewis, whose goal is to bring the creative experience into the workplace. Since the early 1970s the collection has expanded its works-on-paper roots to include daring and innovative contemporary art by today's emerging artists. Enjoy this special chance to tour a collection that is open to the public by appointment only.

The two-hour tour begins promptly at 4:00 and is followed by a short reception. Driving directions and parking instructions provided by mail after registration. The group is limited to 40, so this event will sell out quickly. Please be prepared to give the names of any guests as well as emergency contact information.

Tickets (\$10) on sale October 13. RSVP by October 31 to Meghan Olis at 216-707-2266.

Textile Art Alliance Events

Lecture: What Was I Thinking?

Wednesday, November 5, 7:00, Green Room

Artist and teacher Lois Bryant traces her design process from photography to digital graphics to the computer-aided, multi-harness AVL handloom. Free to TAA members and full-time students; \$5 at the door for the general public. Dinner with the artist at 5:00 (reservations required; contact Sue Jones at 440-774-3671 or sjones@oberlin.net).

Workshop: Mysterious, Marvelous Color: From Basic to Magic!

Thursday and Friday, November 6-7, 10:00-4:30, Green Room

Lois Bryant leads hands-on experiments to make "challenging" colors work and create illusions of luminosity, iridescence, and atmospheric conditions. \$240, TAA members \$180. For full description and registration information, visit [www.taacleveland.org](http://taacleveland.org). Questions? Contact Mary Louise at 440-775-3437 or mlvandyke@oberlin.net.

Visit/Contact Info

Museum Hours

Tuesday, Thursday, Saturday,
Sunday 10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Wednesday until 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00

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2
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Film 1:30 Paris 1900 \$
Lecture 1:30 Pillars of Society
Families Learning Together 2:00–3:30 (part 2 Sun/9) Luxurious Creations R \$
Teen Studio 2:00–3:30 part 2 Sun/9) Get Wired! R \$

3
Museum closed

4
Tour 1:30 Artistic Luxury T
Nia Coffee House 6:00 at Coventry Library

5
Lecture 10:30–11:30 Louis Comfort Tiffany R \$
Art in Focus Gallery Talk 1:30 Influence of Asian Art
Art and Fiction Book Club begins 1:30–2:45 R \$
Lecture 6:30 Jewelry Design
Film 7:00 The Adventures of Prince Achmed

6
Highlights Tour 1:30 Library Program 2:00 Collections In Focus: Lalique
Collection Tour 4:00 Progressive Headquarters R

7
Highlights Tour 1:30 Lantern Workshop 6:00–8:30 Batik Lanterns R \$
Film 6:30 Klimt (Director's Cut) \$

8
All-Day Exhibition Program 10:00–4:30 A Day of Luxury R \$
Highlights Tour 1:30 Film 1:30 Klimt (Director's Cut) \$

9
Tour 1:30 Artistic Luxury T
Film 1:30 Klimt (Director's Cut) \$
Lantern Workshop 2:00–4:30 Batik Lanterns R \$

10
Museum closed

11
Tour 1:30 Artistic Luxury T

12
Lecture 10:30–11:30 René Lalique R \$
Art in Focus Gallery Talk 1:30 Constable and Turner
Educators Academy 5:30–8:30 New 1916 Galleries
Films 7:00 Proteus & Against Nature \$
Around Town Performance 7:30 at Severance Hall. Artistic Luxury: Music of Opulence and Decadence \$

13
Highlights Tour 1:30

14
Members Shopping Days Museum Store
Highlights Tour 1:30 Lantern Workshop 6:00–8:30 Batik Lanterns R \$
Cafe Bellas Artes 6:30, CSU Mather Mansion
Film 8:00 To Catch a Thief \$

15
Members Shopping Days Museum Store
Highlights Tour 1:30 Wade Chapel Tour 2:00 Lake View Cemetery R

16
Members Shopping Days Museum Store
Tour 1:30 Artistic Luxury T
Film 1:30 Ninotchka \$
Lantern Workshop 2:00–4:30 Batik Lanterns R \$

17
Museum closed

18
Tour 1:30 Artistic Luxury T
Nia Coffee House 6:00 at Coventry Library

19
Art in Focus Gallery Talk 1:30 A Beauty from the Gilded Age
Library Program 2:00 at Wade Chapel Tracking Tiffany
Film 7:00 Salome \$
Around Town Performance 7:30 at Plymouth Church of Shaker Hts., UCC. Calder Quartet \$

20
Highlights Tour 1:30

21
Highlights Tour 1:30 Lantern Workshop 6:00–8:30 Batik Lanterns R \$
Film 6:45 Angels and Insects \$

22
Highlights Tour 1:30

23
Tour 1:30 Artistic Luxury T
Film 1:00 Nicholas and Alexandra \$
Lantern Workshop 2:00–4:30 Batik Lanterns R \$

24
Museum closed

25
Tour 1:30 Artistic Luxury T

26
Highlights Tour 1:30 Library Program 2:00 Research Roadshow

27
Museum closed Happy Thanksgiving

28
Highlights Tour 1:30 Film 7:00 The Scarlet Empress \$

29
Highlights Tour 1:30

30
Family Day 1:00–4:00 Bask in the Luxury
Tour 1:30 Artistic Luxury T
Film 1:30 The Scarlet Empress \$

Angels and Insects





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Exhibitions

At the Museum

Artistic Luxury: Fabergé, Tiffany, Lalique

October 19, 2008–January 18, 2009

Just over 100 years ago, three of history's greatest designers, Peter Carl Fabergé, Louis Comfort Tiffany, and René Lalique, engaged in a spirited rivalry that drove each to attain unsurpassed heights in the creation of jewelry and luxury goods. In this opulent exhibition, see their greatest masterworks reunited for the first time since the legendary 1900 world's fair in Paris.

Artistic Luxury is organized by the Cleveland Museum of Art. This exhibition is presented through the generous support of National City. The Cleveland Museum of Art gratefully acknowledges the Citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Generous support for the exhibition catalogue has been provided by a grant from The Tiffany & Co. Foundation.

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World Tour

Monet to Dali: Modern Masters from the Cleveland Museum of Art

Through January 18, 2009, at the Detroit Institute of Arts



RIGHT: *Autumn Leaf Globe Lamp*, c. 1900–10. Tiffany Studios. Glass, bronze. Private Collection

COVER: *Kremlin Tower Clock* (detail), 1913. House of Fabergé. Rhodonite, silver, enamel, emeralds, sapphire. The Cleveland Museum of Art. The India Early Minshall Collection 66.477